

G. 807.2

THE GROVE  
or  
RURAL HARMONY  
containing

*The Huntsman, a Cantata*

with Symphonies accompanied with the French Horn.

*An Address to Flora, a Cantata*

with Symphonies and a Chorus for three Voices.

*An Echo Dialogue and*

*A variety of other Songs set to Musick for one, two, and three Voices,  
with Symphonies for German Flutes or Violins and a Thorough Bass.*

To which are added

*Three Catches for three Voices.*

Composed by

*John Carr of Boxford in Suffolk.*

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Printed for the Author and sold by Mr. Jos<sup>h</sup> Gibbs Organist at Ipswich,  
and by John Johnson Music Seller in Cheapside, L O N D O N .

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# 2 The Huntsman a CANTATA

With Symphonies for a German Flute or Violin. Accompanied with a French Horn.

The musical score consists of eight staves of handwritten notation on five-line staves. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others not. Key signatures and time signatures (e.g., 2/4, 3/4, 4/4, 5/4, 6/4, 7/4) are indicated at the start of each staff. The vocal line features lyrics in a cursive hand, with some words written above the staff (e.g., "Vivace", "Corno Vivace", "Vio Pia-", "See the dappled", "for.", "dawn doth rise Ten thousand Beauties paint the Skys.", "for.", "And hear the Lark be-gins his Lay, with grateful Song to hail the", "Pianiss.", "For.", "Vio Pia-", "Day.", "with grateful So - - - - - ng to hail the", "w") and some below it ("for.", "for.", "w"). The score is divided into sections by vertical bar lines and includes dynamic markings like "Vivace", "Corno Vivace", "Vio Pia-", "Pianiss.", and "w".

for.

Vio Pia.

for.

Day.

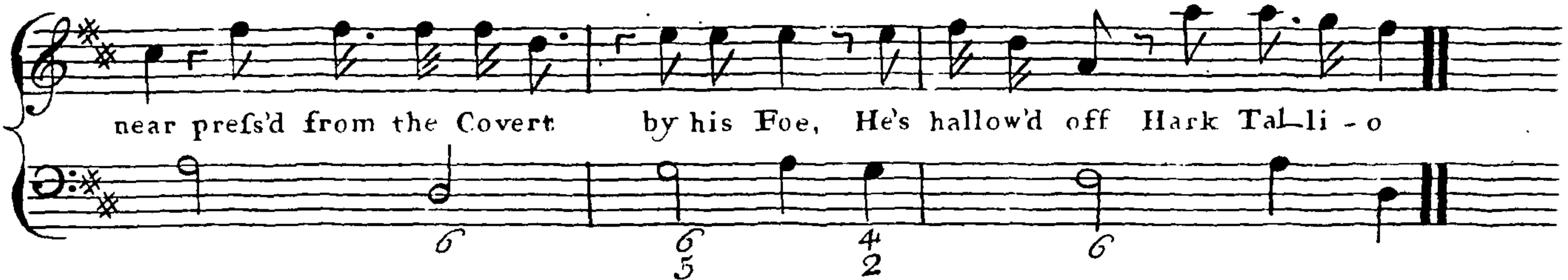
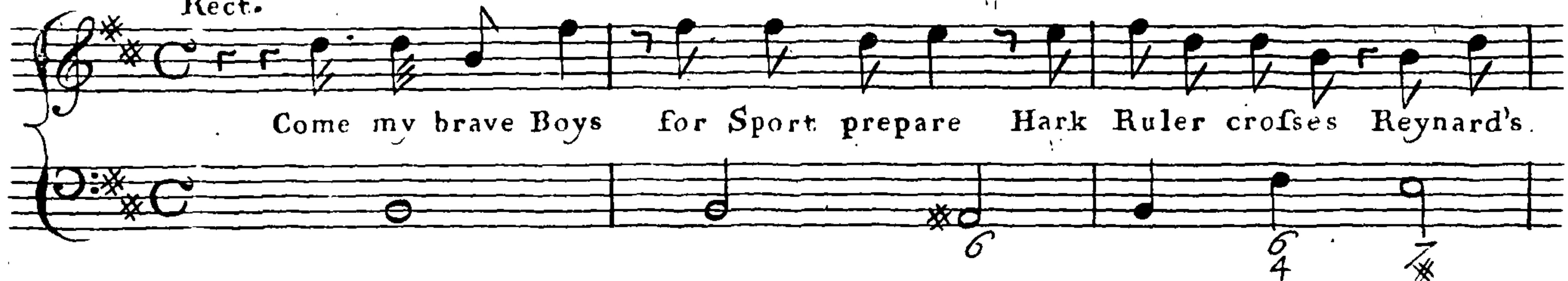
And hear the Lark be - gins his

Pianiss?

Lay, with grateful Song to hail the Day, with grateful So - - - - -

ng to hail the Day, to hail the Day.

Rec't.



For. Allegro Moderato



For. Allegro Moderato.



Allegro Moderato

'Tis



Pianiss.

for.

Vio Pia-

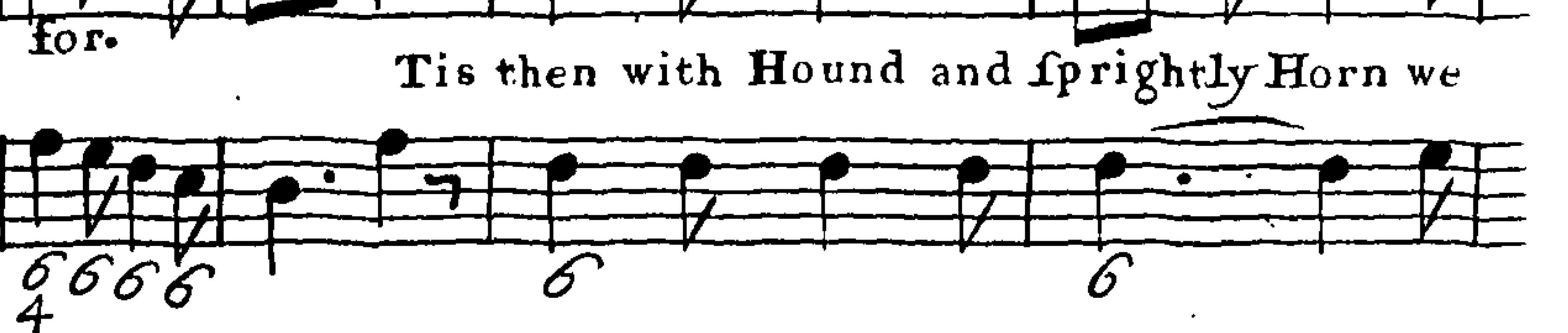
Vio Pia-

for.

Vio Pia-

then with Hound and sprightly Horn.

Tis then with Hound and sprightly Horn we



clearly rouse the flumb'ring Morn, clear - ly rouse clear - ly rouse the flumb'ring



Pianiss<sup>o</sup>

Morn. 'Tis then with Hound and sprightly Horn.

'Tis then with Hound and.

sprightly Horn.

we chear - ly ro

for.

use the flumb'ring Morn.

:S:

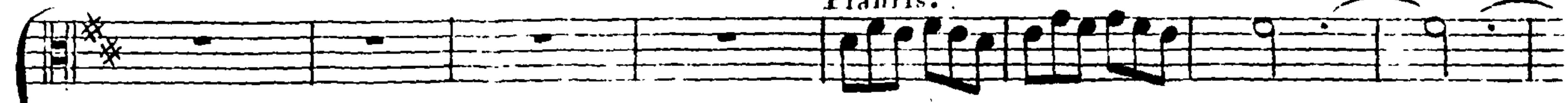
:S: Vio Pia -

Re - joyc'd to hear th' In - chant - ing

:S:

6

Pianiss.

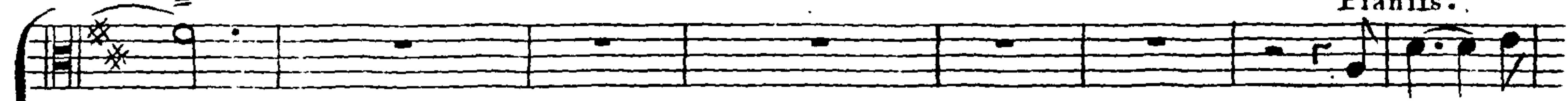


Sound th' Inchanting Sou - - - - -

\* 4 6 6

\* 6 6 \*

Pianiss.



- nd Re Echo'd from the Hills. Re Echo'd from the Hills. the Hills a-round Re-joyc'd to .

6 \*

6 6

6

6

6

6

6

6

6



hear th' In - chant - ing Sound th' Inchanting Sou - - - - -

5

2

6

6

6

6

Pianiss.



for.



nd

for.



6

6

6

6

6

A handwritten musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of ten staves of music. The vocal line includes lyrics such as "Re Echo'd from the Hills", "Inchant-ing Sound", and "Sound Re Echo'd from the Hills". The piano part features harmonic notation with numbers below the staff, indicating chords like 6, 5, 4, and 3. The score is annotated with performance instructions: "Pianissō" above the piano staff at the top, "Vio Pia." above the piano staff in the middle section, and "for." at the end of the vocal line. The handwriting is cursive and expressive.

<sup>8</sup> An address to FLORA a CANTATA  
 With Symphonies for a German Flute or Violin  
 And a Chorus for 3 Voices

Rec.

Ye Sons of FLORA come in worship join, and pay your a-do-ra-tions at her Shrine,

Summon your Brethren, call her Votaries forth, from East from West, from South and from the.

North, to her these Solemn Festivals belong, Who charms our Senses, and who warms our Song,

come join with me, Revere her sacred name, and thus in Tuneful Sounds, your Joys proclaim.

Air For.

Vivace      Pia.      For.      Pia.

S. Con voc e Pia.

Goddess in thy bright form descend with blooming Garlands in thy hand, Goddess in S.

9

### Moderato

A musical score for two voices, soprano and basso continuo. The soprano part is in common time, treble clef, and consists of a single melodic line with various note heads and rests. The basso continuo part is in common time, bass clef, and provides harmonic support with sustained notes and bassoon entries. The vocal line includes lyrics such as 'On thy fair Altars they'll new Tr - - - ophies raife, and Si - - - - -'. The score is annotated with performance instructions like 'Moderato.' at the top left and dynamic markings like 'ff' (fortissimo) and 'ff\*' (fortississimo) throughout.

## Vivace

Vivace

Breath in praise

6 6 5 \* 6 6 7 6 6 5 4 3

Con Voc e Pia.

A musical score for two voices. The top staff is for the soprano voice, starting with a treble clef and a key signature of one sharp. The lyrics are: "Thy Beauties al-ways new will prove, and raise our won-der and our Love, Thy Beauties." The bottom staff is for the basso continuo, starting with a bass clef and a key signature of one sharp. The basso continuo part includes a basso part with a bass clef and a continuo part with a bass clef and a small 'c' indicating common time.

A musical score for soprano and basso continuo. The soprano part (top) is in G major, common time, featuring a treble clef and a key signature of one sharp. The lyrics are: "al-ways new will prove, and raise our won der and our Love. For." The basso continuo part (bottom) is in C major, common time, featuring a bass clef and a key signature of no sharps or flats. The basso continuo part includes a bassoon part with slurs and grace notes, and a harpsichord part with sustained notes and bassoon entries. Figured bass notation is provided below the basso continuo staff.

Vio. Pia.

Violin.

Beauties that here in lustre Shine, and speak thy Love, and pow'r Divine, that

6 4 \* 4 6 6 70 6 6 65 \*

speak thy Lo - - - - ve and pow'r Di-vine; Thy Beauties al-ways new will  
 prove, and raise our won-der and our Love. For

**Siciliana**

Con Voc e Pia-

Bea - - - uty that decks the Bosom of the Fair and rival'd only

Vio. Pia.

by the Beauties there For Beau - - - ty that decks the

Bosom of the Fair, and rival'd only only rival'd by the Beauties there. For

Con voc e Pia-  
 Bea - - - - uty that decks the Bosom of the  
 Fair and rival'd only by the Beauties there; For.  
 Vivace Con voc e Pia.  
 Thy Beauties al - ways new, will prove, and raise our won der and our  
 Love, and raise our wo - - - - - - - - n - der and our Love.

# ConVoce For<sup>s</sup> Chorus for 3 Voices

A musical score for three voices, arranged in three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time. The tempo is marked 'Allegretto' in the middle staff. The lyrics 'Be - hold us then af - sembled here, to shew our joy and own thy care, Be - hold us then af -' are written below each staff. Measure numbers 6, 5, 4, 3 are placed above the middle staff, and measure numbers 6, 5, 4 are placed above the bottom staff. The score consists of two systems of music, separated by a repeat sign with a 'C' and a 'D'.

- sembled here, to shew our jo - - - - -  
 to shew our jo - - - - - y to shew our  
 - sembled here to shew our jo - - - - - - - - -  
  
 - - y, and own thy care; to shew our jo - - - - - - - - y, and own thy care,  
 joy, and own thy care; to shew our io - - - y, and  
 - - y, and own thy care;  
  
 to shew our jo - - - - - y, and own thy  
 own thy care; to shew our jo - - - - - y, and own thy  
 and own thy care; to shew our jo - - - - - y, and own thy  
  
 care; to shew our jo - - - - - y, and own thy care.  
 care; to shew our jo - - - - - y, and own thy care.  
 care; to shew our jo - - - - - y, and own thy care.

14

## The Fair Inconstant

Allegro

S. Con voce Pia.

PHILLIS we don't grieve that nature Forming thee perform'd her part, And in ev'ry

S. Sin - gle Feature shew'd the utmost of her Art; for.

Vio. Pia.

But in this it is pre-tended tis pre - - - - - ended all the cruel ,

grievance lies, That your Heart should be de-fend-ed, while you wound us with your Eyes.

for.

2

Love's a Senseless Inclination  
Where no mercy's to be found:  
But is just where kind compassion,  
Gives us Balm to heal the wound.  
Persians paying Solemn Duty, Solemn &c.  
To the rising Sun inclin'd,  
Never would adore his Beauty:  
But in hopes to make him kind.

31

15

# Echo a Dialogue. The Words by D. Swift

For two Voices and a Bass or 3 Voices.

*Recit.*

*Echo*

Echo I ween will in the Woods reply, and quaintly answer questions shall I try! Try.

S. Vivace

What must we do our passions to ex - pre - - - fs. Pre - - - fs: How shall I  
S. pia.

Echo

please Her who ne'er lov'd b - e - fore? B - e - fore: What most moves women when we

Echo

them ad - dress? A Dress: Say Say what can keep her, what can keep her chaste

Pia.

Say what can keep her chaste, whom I a - - dore? A Door: If music Sof-tens

Echo S.

Rocks, So - - - - f - tens Rocks, Love Tunes Tunes my Ly - - - re.

Echo  
 Lv - - - ar Then teach me E - - cho teach me, Then teach me E - cho Then teach me E - cho.  
 Pia. 6 \* 5  
 Then teach me E - cho Then 6 6 6 6 \*

Echo  
 how shall I come by Her Buy Her When Bought no question no no no no no no no no  
 Pia. 6 6 4\*3 4\*3 6 6 4\*3 When Bought no quef - tion

question I shall be her Dear; Her Deer: Deer. But Deer have Horns. have  
 Pia. 4 6 6 6 \* 6 6 6 6 \* S. Allegretto  
 But Deer have

Echo  
 Horns, how shall I keep her, how shall I keep her, how shall I keep her under? keep her under.  
 Pia. \* 6 6 6 6 6 6 5 4 5 4 5

How shall I hold her, How shall I ho - ld her, How shall I hold her, ne'er to part, ne'er to part,  
 Pia. 6 6 6 5 6 6 6 6

Echo  
 a - sunder! A - sunder der S. But what can glad me, what can glad can gla - - -  
 Pia. 6 6 4\*3 6 6 4\*3 6 6 6 6 6 6 6 6

Andante

d me, when She's laid, when She's laid, when She's laid on Bier  
Andante.

Beer: What must we do when Wo - man will

Pia -

Echo

be kind. Be Kind: What must we do when Wo -

Pia -

Echo

- man will be Crofs. Be Crofs: Lord! what is She, what is She that can so

Pia -

turn so tur - - - n and win - d. Win - d: If She be Win - d what

Pia -

She that can so turn so turn and wind Wind If She be

Echo S.

Stills her what Stillsher when She blows? Blows: But if She bangs a - gain, if She bangs a -

Pia S.

win - d what Stillsher when She blows? Blows: But if She bangs a -

gain, Still should I bang, Still should I bang, Sti - - - ll should I bang, Should I bang her,  
 gain, if She bangs a - gain, Still should I bang, Still should I bang, Still Should I  
 Echo.  
 Still should I bang her? Bang Her: Is there no way, is there no wa - - y ne wa - - y no way to  
 moderate her Anger. Hang Her: Thanks, thanks gentle E - cho right thy answer.  
 Pia - . S. Brisk  
 tell, gentle E - cho right thy answer tell, thy answer tell, what Woman is. what  
 right thy answer tell, gen - tle E - cho right thy answer tell. thy answer tell, what.  
 Wo - man is? And how to guard her, how to guard her, how to guard her  
 Wo - man is? And how to  
 Echo S.  
 how to guard her well? guard her well.  
 Pia - S.

# The Charm dissolv'd or the two Beauties 19

For one Voice, one German Flute, or Violin and a Bass.

The musical score consists of eight staves of music. The first staff (Treble) starts with an Allegro marking. The second staff (Bass) has a bassoon part with 'Vio. Pia.' below it. The third staff (Treble) has lyrics: 'I walkt abroad not long a-go, I need not tell you whither, 'tis where the Flow'rs of...'. The fourth staff (Bass) continues the bassoon part. The fifth staff (Treble) has lyrics: 'Bea - - - - uty gro - - - w of Beauty grow, and fair ones flock to-gether, for-...'. The sixth staff (Bass) continues the bassoon part. The seventh staff (Treble) has lyrics: 'And CUPID will great wonders shew, if e-ver you come thither. for-...'. The eighth staff (Bass) continues the bassoon part.

2  
For like two Suns two Beauties bright  
Did shining walk together;  
As tempted by a double Light  
Mine Eyes were fixt on either;  
But dazled soon I lost my Sight  
And lov'd but knew not whether.

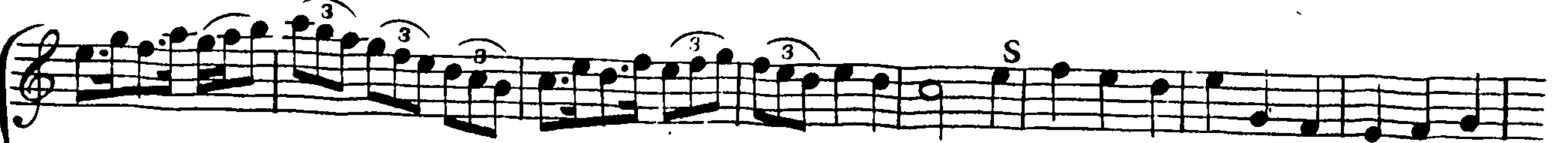
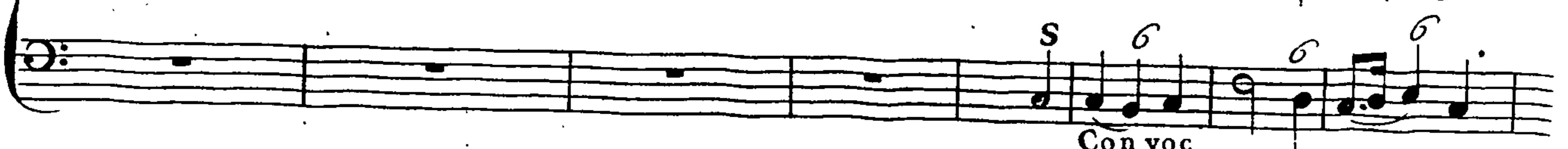
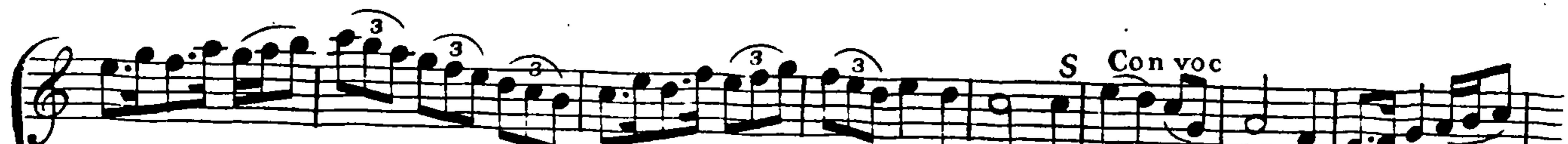
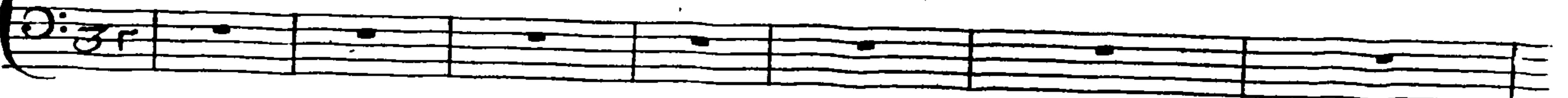
3  
Such equal sweetness Venus gave  
That She prefer'd not either;  
To one I vow'd myself a Slave,  
To which I knew not neither;  
The one while this I'd chuse to have,  
And then I this had rather.

4  
A Lover of the nicest Eye  
Might have been pleas'd with either;  
And so I must confess should I  
Had they not been together;  
Now both must Love or both deny,  
In one enjoy I neither.

5  
But happy chance I feel no smart  
To curse my coming thither;  
For since that my divided Heart  
In chusing knew not whither;  
Love angry grew, and did depart,  
So now I care for neither.

# A Birth Day Song

For three Voices two German Flutes or Violins & a Bass



The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The lyrics are as follows:
   
 verse a - round. Re - ve - - - r berates
   
 Re - ve - - -
   
 verse a - round. Re - ve - - - r berates
   
 Re - ve - - - r berates Re - verberates the
   
 r berates Re - verberates Re - ve - - - r berates Re - verberates the v - - - -
   
 vo - - cal vo - cal Sound.
   
 verberates the vo - - cal Sound.
   
 o - - cal vo - cal Sound.
   
 The score includes various musical markings such as triplets, sixteenth-note patterns, and dynamic changes indicated by numbers (e.g., 6, 5, 4, 3).

Let joy in ev'ry Face appear,  
Let Harmony and Mirth reign here:  
Let all APOLLO'S Sons now play,  
To celebrate this Joyful Day.

# ROGER and DOLLY

1734

*(Allegro)*

*S. Con voci Pia.*

What muse t'invoke I cannot tell to aid my mirthful Lays, to Chaunt out ROGERS.

well known Skill, and DOLLYS matchless praise, and DOLLYS matchless praise.

*S. Vio Pia-*

I've Saunter'd round Par-nas-sus Brow, to court the haughty

Nine, but they refuse to Themes so low a helping hand to join a helping hand to

join.

2  
Then gen'rous juice of Grape or Grain,  
In Bottle or in Cask,  
May all your pow'r's my Slight Sustain,  
Till I compleat my Task:  
Than Roger fam'd of all the Lads;  
None better held the Plow,  
Than Dolly 'mong the rural Maids  
None better milk'd her Cow.

3  
Roger is learn'd in Rustic Arts  
And how his Dame to please,  
Dolly as well displays her Parts  
When e'er She makes her Cheese.

Roger when o'er his nappy Ale  
At Pun is wond'rous witty;  
Dolly has many a merry Tale  
And at a Dance can hit ye.

4  
May Sons and Daughters numrous Spring  
From this Industrious Pair,  
And Parents like in e'ry thing  
Their e'ry Virtue Share:  
Their mutual joys in Hymens train  
May Providence befriend,  
And their descendants e'en remain  
Till Time it Self shall end.

# Beauty in Perfection.

23

For two Voices one German Flute, or Violin and a Bass.

Affettuoso

What S.

Con voce Pia-

e'er I do where e'er I go, my Chloes all my dar-ling Theme, By day no

other thought. I have by night no other plea-sing dream. for.

S. Vio Pia-

The Spi-cy gale that fanns the Leaves, and gent-ly curls the

Crystal Flood, describes my Chlo - e when she breathes, ten thousand Sweets thro' out the

Wood.

2  
The Birds that hail the genial Spring,  
And warbling grace each Vocal Spray,  
Surpass'd by Chloe hang the Wing,  
And cease their various trilling Lay.  
The Lamb that Skips with bounding heel,  
Along the dewy verdant Plain,  
My Chloe's innocence reveal;  
My Chloe's pleasant Sprightly Vein.

3  
Beauty and fence in ample grace,  
In full perfection gayly drest,  
Charm us in Chloe's mind and face,  
And sweetly rob us of our rest.  
Minerva wife and Venus fair,  
Have jointly form'd the dang'rour Maid;  
Fly then ye Swains, nor pry too-near:  
To gaze alas! — is to be dead.

## TRUE LOVE

For two Voices, two German Flutes, or Violins, and a Bass.

367

Poco Allegro

S. Con voce e Pia.

Ye minutes Swiftly move, that bring me to my Love, that

S.

bring me to my Love, when Phæbe's near I'm De-bon-air, and hap-pier far than Jove, for-

Vio Pia-

and happier far, hap-pier far than Jo - - -

- ve, when Phæbe's near, I'm De-bon-air, and hap-pier far than Jove and happier far than

43

Jove. for- Her S.  
 Vio Pia -  
 ev'ry charm hath pow'r to warm the cold-est Cynicks Breast, in each fond Sigh, my.  
 wishes fly to tell how I in absence die, till of my De - - - - -  
 ar pos-sess'd, till of my Dear pos-sess'd.  
 D. C. Ye minutes

# Friendly Bumpers.

137

For three Voices, two German Flutes, or Violins and a Bass.



Bumpers lull all care to rest. Bumpers lull all care to



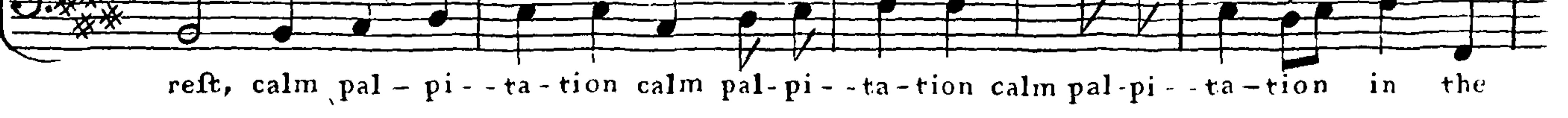
Bumpers lull all care to rest. Bumpers lull all care to



rest, calm pal - pi - ta - tion calm pal - pi - ta - tion calm pal - pi - ta - tion in the



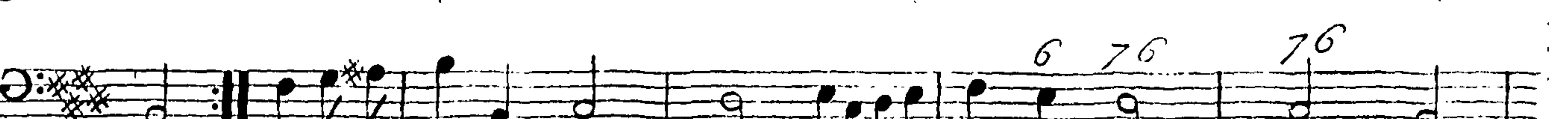
rest, calm pal - pi - ta - tion calm pal - pi - ta - tion calm pal - pi - ta - tion in the



rest, calm pal - pi - ta - tion calm pal - pi - ta - tion calm pal - pi - ta - tion in the



Breast.



Breast.

S.

Let's think of all the Friends we know, and drink to .

65 5 \* S. 6 6 8 6 4 6

Let's think of all the Friends we know, and drink to .

those worth drinking to and dri - - - - -

6 8 6 6 6 6 9 6 6

those worth drinking to and dri - - - - -

- - - nk and drink to those worth drinking to .

6 4 3 6 6

- - - nk and drink to those worth drinking to .

Lets Drink the wanting into Wealth  
And those that languish into Health  
Thus free from envy free from care  
What would we be but what we are.

# The INVITATION.

For two Voices, one German Flute, or Violin and a Bass.

**Vivace**

S. Convoc e Pia.

Come dear AMANDA quit the Town, and to the Ru - ral Hamlets fly, Behold the

Winter Storms are gone, a gen - tle radiance glads the Sky.

1 2 Vio. Pia.

The Birds a - wake, the Flow'rs ap - pear, Earth

spreads a ver-dant couch for thee. for.

S. Vio. Pia.

Tis joy and Musick all we hear Tis Love and Bea - uty all we

for. see.

Come let us mark the gradual Spring,  
How peeps the Bud the Blossom blows,  
Till PHILOMEL begins to Sing,  
And perfect May to spread the Rose.

Let us enjoy the short delight,  
And wisely crop the Blooming day.  
For soon too soon it will be night  
Arise my Love and come away.

# COLLIN and GRISY Parting.

29

For one Voice, one German Flute, or Violin and a Bass.

Affettuoso

S. Con voci e Pia-

With broken words and down cast eyes poor COLLIN spoke his passion ten-

S.

- der. for.

Vio Pia-

And parting with his

GRISY, crys, Ah! woe's my heart that we should Sunder. for.

To others, I am <sup>2</sup> cold as Snow,  
But kindle with thine eyes like tinder;  
From thee with pain I'm forc'd to go,  
It breaks my heart that we should Sunder.

<sup>3</sup>  
Chain'd to thy charms I cannot range,  
No beauty new my love shall hinder;  
Nor Time nor place shall ever change  
My vows, tho' we're oblig'd to Sunder.

<sup>4</sup>  
The Image of thy graceful air  
And Beauties which invite our wonder;  
Thy lively wit, and prudence rare  
Shall still be present, Tho' we Sunder.

<sup>5</sup>  
Dear Nymph believe your Swain in this,  
You'll ne'er engage a heart that's kinder,  
Then seal a promise with a kiss  
Always to love me, tho' we Sunder.

<sup>6</sup>  
Ye Gods! take care of my dear Lass,  
That as I leave her I may find her,  
When that blest time shall come to pass,  
We'll meet again, and never Sunder.

## A Catch for three Voices, with Chorus.

Vivace

He that hath no Mu - - - - sic in his Soul that hath no M - - - u-sic.  
Andante S

that hath no Mu - sic in his Soul, Let no such man be truf - ted.

Vivace

And is not mo - - - vd with con - cord of sweet Sound, And is not .  
Andante S

mo - - - vd with concord of sweet Sound, Let no such man be trusted is .

Vivace

fi - - t is fit for Treasons Stra-ta-gems and Spoil is fit for Treasons  
Andante S

is fit for Tre-a=sons Stratagems and Spoil, Let no such man be trusted. He .

Vivace

Let no such man, Let no such man, such man, Let no such man be truf - ted.  
Vivace Let no such no such man. no such man Let no such man be truf - ted.  
Let no such man. Let no such man no such man Let no such man be truf - ted.

Moderato

## A Catch for three Voices.

Says Sir John to his Lady as to - ge-ther they Sat, shall we now go to Supper or S ..

do you know, do you know what, or do you know, do you know, do you know what. With an

a - mo - rous Smile re - ply'd the good Lady re - ply'd the good Lady, Sir John as you S

please, as you please, re - - ply'd, re - - ply'd, re - - ply'd the good Lady Sir John as you.

please, for Supper's not ready, Sir John as you please, for Sup - per's not .



A Catch for three Voices with Thorough Bass.

Here Drawr, Drawr, come bring us some Port, come bring us come bring us .

come bring us some Port some Port that is bright; A good Soldiers Bottle well corkt well.

corkt a good Soldiers Bottle well corkt well corkt well corkt that's right that's

right some Pipes some Tobacco well flavour'd and fine, some Pipes some To -

- bacco some Tobacco well flavour'd and fine well flavour'd and fine, well flavour'd and

fine well flavour'd and fine well flavour'd and fine to give a good relish to give a good

:S:

relish to each Glaſs of Wine, Then with pleasure we'll Drink with ple - - - a - sure well

Drink to some Girls, we'll Drink to some Girls, with pleasure we'll Drink to some Girles that we .

know May Chloe be happy be happy May Chloe be happy be happy be

ha - - - - - p - py and Paf - to - ra too and Paf - to - ra too

Thorough Bass to the above Catch

7 6 5 7 6 \* 7 6 6 \* 6 5 \* 6 6 5 \* 6 5 6 7 6 6 5 6 5 6 4 3

\* 6 6 5 6 \* 5 6 6 6 6 6 7 6 6 5 6 6 5 6 4 3